

Number 1 • 1950



## KODAK PHOTO NOTES

For Registered Owners of the Kodak  
Reference Handbook and the  
Kodak Photographic Notebook

### Try Your Hand At Black (and White) Magic

Do you want to enliven a camera-club meeting, or amaze your photographer friends? Show them the "magic print" process.

After providing yourself with some excuse for a demonstration in enlarging, proceed with this trick: *With the room lights on*, take a "blank" sheet of photographic enlarging paper from a package or box, place it on the enlarger easel, and make an "exposure." Then, still under normal room lighting, place the paper in a tray of developer.

**The "Payoff":** In the "patter" that accompanies your print-making, omit any reference to the room lights. The spectators, of course, will expect you to pull a completely fogged sheet of paper out of the developer. Here's where the "magic" comes in. When the paper is withdrawn from the tray, your audience will find that the image has developed out, without fog, just as it would if the whole process had been carried out under safelights!

To counter the inevitable questions, you can (a) hint that it would be simply unthinkable for you to reveal a magician's secrets, or (b) refer

your questioners to this issue of *Kodak Photo Notes*.

**How It's Done:** Most of the "magic" in this trick is performed before the demonstration in the following steps:



1. Make the original print in the normal way. Kodak Platino, Aristo, or Athena Papers are recommended. Choose a subject that does not have large, dark areas. Develop, fix, and wash the prints as recommended in the instruction sheet for the paper. Complete washing is important. The finished print should have normal density.

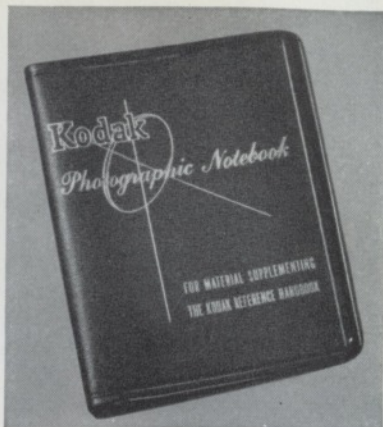
(Continued on page 2)

## New Style and Lower Price For Kodak Photographic Notebook

A NEW-STYLE Kodak Photographic Notebook is now on sale at Kodak dealers. And along with the new appearance, the Notebook features a new, reduced price.

The new Notebook has a Morocco-grain, flexible-fiber cover finished in rich maroon, with gold-stamped design. The Mult-O Ring mechanism is the same as that used in the Kodak Reference Handbook and in the old-style, stiff-cover Notebook.

Many readers of Kodak Photo Notes have one or more Kodak Photographic Notebooks in which they file each issue of Photo Notes, as well as special articles and other Kodak publications which are punched for the



purpose. Besides the binder, the Notebook includes a quantity of note paper, and five dividers with index tabs.

If your present Notebook is bulging, get a new one now for \$1.75.

### Try Your Hand at Black-and-White Magic (Continued from page 1)

#### 2. Bleach the print in:

Water	500 cc
Mercuric Chloride	50 grams
Hydrochloric Acid, conc.	6 cc
Water to make	1 liter

NOTE: *Mercuric chloride is a deadly poison and must be handled with extreme care.*

The mercuric bleach given above tends to produce a slight residual image on some papers. With the papers noted above, the residual image is so faint that it is almost invisible. If an ivory tinted stock is used, the image cannot usually be detected.

With the papers recommended above, bleaching will be completed in 1 to 2 minutes. Kodak Opal Paper takes 5 to 10 minutes. (If Opal Paper is used, prefer the P stock, which has an ivory tint.) Kodak Velox, Koda-

bromide, and Royal Bromide Papers will not bleach completely.

#### 3. Wash the print for 30 minutes.

4. Dry the bleached and washed print at room temperature, avoiding exposure to strong light. Excessive heat or prolonged exposure to strong light will cause a certain amount of print-out (reappearance of the image).

At this point, the print is ready for the demonstration. Store it in a discarded envelope or box until you are ready for the trick.

After you have made the demonstration "exposure," restore the image by treating the print in a 10 per cent solution of sodium sulfite. The image will be fully restored in about 30 seconds.

If the print is to be saved, wash it for 10 minutes.



## New Filters for Kodak Color Films Are Introduced; Free Booklet Gives Up-to-Date Recommendations

INTRODUCTION of the new Kodak Skylight Filter and Kodak Light Balancing Filters completes an extensive program for the improvement of Kodak filters for use with Kodak color films.

A new booklet, *Filter Data for Kodak Color Films* (E23), describes these new filters, contains a summary of up-to-date filter recommendations, and discusses the reasons for using filters. The new booklet replaces that entitled *Compensating Filters for Kodak Color Films*. It can be obtained free of charge upon request.

**Skylight Filter:** The Skylight Filter is designed to decrease the bluishness in pictures taken on daylight-type color films in open shade under a clear blue sky. Occasionally, it is useful also for pictures taken on overcast days, or for distant scenes, mountain views, sunlit snow scenes, or aerial photographs.

The Skylight Filter is faintly pinkish in color. This is owing to its slight absorption of green as well as blue light. It does not require any increase in exposure.

This filter replaces the Kodachrome Haze Filter (Kodak Wratten No. 1) except in U11, W, and Z mounts. It is available in Series IV, V, VI, VII, and VIII Kodak Combination Lens Attachment sizes, as well as in 2- and 3-inch gelatin film squares. On special order, it will be supplied in other sizes of gelatin film squares or in "B"-glass circles or squares.

The Kodak Skylight Filter should

not be confused with the Kodak Sky Filter for black-and-white photography. The Sky Filter has been discontinued.

**Kodak Light Balancing Filters** are supplied in two series. The Wratten No. 82 series consists of bluish filters designated No. 82, 82A, 82B, and 82C. These replace the discontinued Kodak Color Correction Filters CC3 through CC6. The Wratten No. 81 series consists of yellowish filters designated No. 81, 81A, 81B, 81C, 81D, 81E, 81F, 81G, and 81H. These are an extended-series replacement for the discontinued Kodak Color Compensating Filters CC13 through CC15.

When used with tungsten lamps operating at 3200° Kelvin, filters of the Wratten No. 82 series raise the effective color temperature of the exposing lights in steps of about 100°K, while filters of the No. 81 series lower it in steps of about 100°K.

### Combination Filter Case

Stop fumbling around for filters! Kodak Combination Filter Cases, Series V or VI, will keep your most frequently used filters instantly accessible, always protected. Made of top-quality leather, the cases hold four filters, an Adapter Ring, and a Lens Hood.



## WHAT'S NEW?

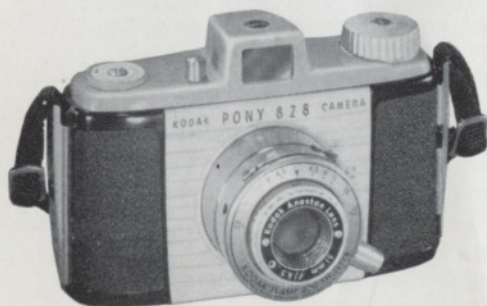


a glimpse of some  
recent Kodak products  
for better photography

### A Low-Cost Champion — Kodak Pony 828 Camera

"IT'S A HONEY!"

The new Kodak Pony 828 Camera has earned this enthusiastic praise from beginners, expert photographers, and camera engineers alike. All agree that the "Pony 828" is a lot of camera for the small cost.



One reason for the sharp definition of the Kodak Pony 828 Camera lens is the method used to align the elements. A new mounting system firmly holds the elements on a common optical axis.

Here are other details:

**Film:** Kodak 828, black-and-white or Kodachrome; eight-exposure rolls.  
**Negative Size** — 28 x 40 mm.

**4 Lens:** Lumenized, three-element,

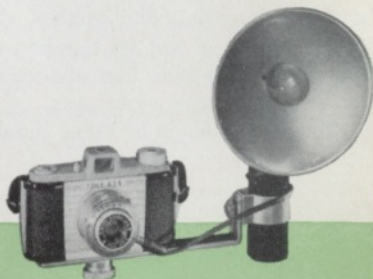
Kodak Anaston Lens, 51mm  $f/4.5$ . *Diaphragm stops* —  $f/4.5$ , 5.6, 8, 11, 16, and 22. Red dot half way between  $f/8$  and  $f/5.6$  marks setting for average color shots. *Diaphragm scale* on lens barrel, visible from above.

**Shutter:** Kodak Flash 200 Shutter. Manual-cocking type, with speeds of 1/25, 1/50, 1/100, and 1/200 second, and "B" for time exposures. *Speed scale* on lens barrel, visible from above. *Release* — plunger-type body release, and socket for cable release. *Release lock* — body release won't trip shutter until telescopic lens barrel is extended and locked.

*Flash* — automatic synchronization for Class F lamps at 1/25, 1/50, and 1/100 second. Class M lamps synchronized at 1/25 second or "B."

**Focusing and Viewing:** *Focusing scale* on edge of focusing ring, visible from above. *Depth-of-field scale* combined with focusing scale. *Focusing range* — 2½ feet to infinity. *View Finder* — enclosed, optical eye-level type.

**Film Operation:** *Film advance* by





## Kodak Reflex Cameras Accept 828 Film with Adapter Kit

THE Kodak 828 Adapter for Kodak Reflex Cameras permits the use of 828 film in Kodak Reflex Cameras.

The new accessory consists of a view finder mask, film mask, two 828 spool adapters, and an 828 film spool.

Of course, the most important advantage of the adapter is that Kodak Reflex Camera owners can now enjoy full-color Kodachrome transparencies or Kodachrome Prints. The 80-mm focal length of the Kodak Anastar Lens on Kodak Reflex Cameras teams up perfectly with the 828 picture size to yield pleasing perspective. It's an ideal combination for small-object photography or portraiture.

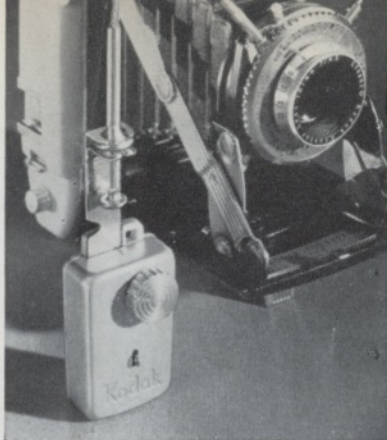
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### Pony 828 Camera (Cont. from page 4)

knob and window. *Film-type indicator* — dial on top of camera.

**Construction:** *Body* — tough molded material. *Back* — removable; held by clamp with safety button. *Finish* — black body with pin grain; front plate of satin metal; top plate of durable gray Tenite. *Tripod socket* — stays on camera body when back is removed. Fits Kodak Flashholder bracket as well as tripod. *Serial number* on bottom of camera. *Neck Strap* — Nylon-covered web; stronger than leather, and more resistant to abrasion.

**Accessories:** *Field Case* — tan leather, with exposure table inside top of case. Can be closed when Kodak Adapter Ring is in place over lens. Has



## Put Yourself Into the Picture; Use the Kodak Auto-Release

WITH the Kodak Auto-Release, you can take the picture, and be in it, too. This new delayed-action device attaches to the camera cable release and automatically trips the camera shutter at variable periods of delay up to 10 seconds. It serves the same purpose as the delayed-action mechanism formerly included in many camera shutters before the introduction of built-in flash synchronization.

The Kodak Auto-Release is made of metal throughout. It has a spring-driven gear train with a second booster spring to give a high, positive tripping force, and a strong clip designed to grip and prevent slipping off the cable release.

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space for owner's name. *Kodak Flashholder* — with standard bracket; takes bayonet-base lamps, size C batteries. *Kodak Combination Lens Attachments* — Series V with 1½-inch Adapter Ring. *Kodak Cable Release* — Kodak Metal Cable Release No. 5.

## WHAT'S NEW?



(Continued)



### Kodak Tourist Adapter Kit

Now you can shoot 828 Kodachrome Film in your Kodak Tourist Camera,  $f/6.3$  or  $f/4.5$ . Or you can select any one of three different negative sizes when you use 620 film. The new accessory Kodak Tourist Adapter Kit does the trick.

The kit consists of three film masks ( $1\frac{5}{8} \times 2\frac{1}{4}$  inches,  $2\frac{1}{4} \times 2\frac{1}{4}$  inches, and  $28 \times 40$  mm), three view-finder masks, two Bantam spool holders, a Bantam spool, a camera back, and a pocket case.

With the exception of the camera back which can be left on the camera, all parts of the kit can be carried in the handy pocket case.



### Kodaslide Compartment File

THE Kodaslide Compartment File has 12 ingenious, hinged compartments. Each compartment holds 20 Kodak Ready-Mounts or 8 glass slides. You group your slides in the compartments according to subject, and index the slides on the card provided in the cover of the box. When you want slides on a given subject, you simply swing the desired compartment on its hinge, and there they are—precisely the slides you want. No more, no less.



### Kodak Home Printer

THE Kodak Home Printer will print negatives up to  $4 \times 5\frac{1}{2}$  in. on paper up to  $5 \times 7$  in. *Other features:* Four independent margin guides. Adjustable paper-locating guides. Provision for strip-printing. One-piece platen, faced with foam rubber, actuates switch. Ruby lamp supplied.



## Derivation Technique Reduces Realism in Color Photos, Providing Unusual Effects; New Booklet Tells How

"SURE, it's good photography — but is it art?"

Perhaps you have been in some of the lively discussions touched off by this question. The person who asks it may be an artist who works in some medium other than photography. Or maybe he is a photographer who feels that the inherent realism of photography limits his free artistic expression. The faithful rendering of objects in a photograph, he feels, calls too much attention to the objects themselves. His original idea or emotion often cannot break through the essentially literal quality of the photographic process.

*Derivations from Color Photographs*, a new Kodak booklet, may contain the answer to such photographers' problems. It describes a technique by which the realism of a color photograph may be decreased through the partial or complete omission of the brightness differences in the photograph. The individual areas retain their hues and their saturation differences, but brightness contrast is replaced by a photographically produced black contour line image.

**Pictures "Taken Apart":** Basis of the new technique is the Kodak Dye Transfer Process (or other imbibition processes). By taking advantage of masking techniques and the flexibility of the matrix transfer system, the picture can be "taken apart." The parts can then be recombined, omitting some if desired, to produce new and interesting effects. In some of these combinations, the realism of the



scene is lost completely; in others, only partially.

Briefly, the picture is taken apart as follows: The highlights of the picture are recorded by exposure on contrasty film, giving a record of the highlight areas. The brightness values are recorded on a panchromatic film having a normal scale. The brightness differences are then "removed" from the picture by using this negative as a mask over the original while the separation negatives are made by red, green, and blue light.

The contour lines are recorded on a high contrast negative material by displacing the original and the mask negative vertically and exposing by a special technique.

**Many Combinations Possible:** At this point, you have the following "parts" of the picture: a highlight negative, a brightness negative, three separation negatives representing the colors, and a contour line positive.

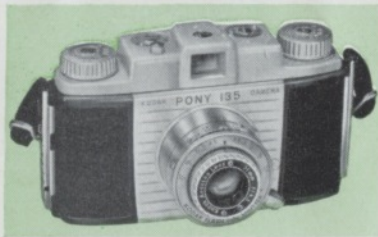
(Continued on p. 9)

## WHAT'S NEW?



(Continued)

### A New Kodak Pony Camera For 35mm Fans!



Meet the Kodak Pony 135 Camera!

It's a new, 35mm running mate for the Kodak Pony 828 Camera, described on page four this issue of *Photo Notes*. The "Pony 135" features the same excellent Kodak Anaston Lens, 51mm  $f/4.5$ , and versatile Kodak Flash 200 Shutter as the "Pony 828." To accommodate 135 film, an automatic film stop, exposure counter, and rewind mechanism have been added to the "Pony 135."

Now you can select a low-cost, high-performance Kodak Pony Camera to take your favorite miniature film size. If you prefer the eight-exposure, convenient "weekend" size 828 film, you'll want the "Pony 828." If you want more shots per roll, you'll choose the "Pony 135," which takes 20- or 36-exposure rolls of 135 film.

#### Kodak Pony 135 Camera

**Film:** Kodak 135, 20- or 36-exposure rolls, black-and-white or Kodachrome. **Negative size**—24 by 36 mm.

**Lens:** Lumenized, three-element, Kodak Anaston Lens, 51mm  $f/4.5$ . **Diaphragm stops** —  $f/4.5$ , 5.6, 8, 11, 16, and 22. Red dot half way between  $f/8$  and  $f/5.6$  marks setting for average color shots. Red numerals for  $f/11$  mark average lens setting for Kodak Plus-X Film. **Diaphragm scale** on lens barrel, visible from above.

**Shutter:** Kodak Flash 200 Shutter. Manual-cocking type, with speeds of 1/25, 1/50, 1/100, and 1/200 second, and "B" for time exposures. Red numerals for 1/50 second indicate shutter setting for average Kodachrome and Plus-X exposures. **Speed scale** on lens barrel, visible from above. **Release** — plunger-type body release, and socket for cable release. **Release lock**—body release won't trip shutter until telescopic lens barrel is extended and locked.

**Flash** — automatic synchronization for Class F lamps at 1/25, 1/50, and 1/100 second. Class M lamps synchronized at 1/25 second or "B."

**Focusing and Viewing:** **Focusing scale** on edge of focusing ring, visible from above. **Depth-of-field scale** combined with focusing scale. **Focusing range**—2½ feet to infinity. **View Finder**—enclosed, optical eye-level type.

**Film Advance:** Automatic film stop, and automatic exposure counter. **Film-type indicator** — on camera top.

(Continued on p. 9)



## Free Booklet for Movie Makers Gives Kodak Portra Lens Data

ALL THE data you need for using Kodak Portra Lenses with 25mm or 13mm lenses for movie cameras are included in the new, free pamphlet, *Kodak Portra Lens Data for Movie Cameras*. The code number is D30.

Besides including subject-distance and field-size information in tables, the four-page booklet outlines the procedure for building an improvised focus-and-frame device, the "focal frame," which greatly simplifies the taking of close-ups.

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### Pony 135 Camera *(Cont. from p. 8)*

**Construction:** *Body*—tough molded material. *Back*—removable; held by clamp with safety button. *Finish*—black body with pin grain; front plate of satin metal; top plate of durable gray Tenite. *Tripod socket*—stays on camera body when back is removed; fits Kodak Flashholder bracket as well as tripod. *Serial number* on bottom of camera. *Neck Strap*—Nylon-covered web; stronger than leather, and more resistant to abrasion.

**Accessories:** *Field Case*—tan leather, with exposure table inside top of case; can be closed when Kodak Adapter Ring is in place over lens; has space for owner's name. *Kodak Flashholder*—with standard bracket; takes bayonet-base lamps, size C batteries. *Kodak Combination Lens Attachments*—Series V with 1½-inch Adapter Ring. *Kodak Cable Release*—Kodak Metal Cable Release No. 5.

## Colored Instruction Sheets Show Changes For Color Sheet Films

THANKS to a new system of printing the instruction sheets packed with certain Kodak color films, you can now tell at a glance when important changes have been made in the exposure recommendations. The new system involves printing the instruction sheets on colored paper stock. It applies to Kodak Ektachrome Films and Kodachrome Professional Films.

When new developments require changes in the instructions for using any of these films, the instructions will be printed on paper of a new color. Thus, if you open a **box** or carton of film and find an instruction sheet of a different color from the one previously used, that is your signal to read the instructions carefully, and note any changes that may affect your use of the film.

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### Derivations *(Continued from p. 7)*

Matrices or further masks or positives can be made from any of these in any combination and the matrices can be dyed any color before final transfer to the paper.

You can see that the possibilities are infinite. Equipment and materials already available are usually all that is required. Transfer techniques are the same as for the regular Dye Transfer Process, except that the line image is transferred from a fourth matrix. A new Kodak Black Matrix Dye Set is now available from Kodak dealers for this purpose.

*Derivations from Color Photographs* is on sale at Kodak dealers.

## New Blade Design Is Secret To Speed In Kodak Synchro-Rapid 800 Shutter

THE new Kodak Synchro-Rapid 800 Shutter, shown without lens in the top illustration at the left, is capable of a range of performance never before achieved in a single shutter.

The remarkable high speed and accuracy of the Kodak Synchro-Rapid 800 Shutter is due largely to the entirely new blade-design which is shown in the middle illustration at the left. Each double-ended blade is rotated about a fixed pivot as the shutter is tripped, the opening and closing cycle being made by one continuous action. The opening edge of each blade uncovers the aperture, and the trailing edge closes it. (In ordinary shutters, the blades must open, stop, then close.) When the shutter is cocked, the five blades move in the reverse direction. During this operation, a pair of cover blades, not shown in the pictures, are in position to prevent light from reaching the film.

Some of the principal controls are keyed in the bottom illustration: The main spring (A) furnishes "driving-time" power for all speeds. The gear train (B) and retard mechanism (C) control the slower exposures. The high speed spring (D) serves as a booster for the 1/800 speed.

For the time being, the Kodak Synchro-Rapid 800 Shutter will be supplied only on the Kodak Tourist Camera with Kodak Anastar  $f/4.5$  Lens.

### TWO NEW, FREE ARTICLES FOR SLIDE EXHIBITORS

Good Kodachrome slide presentations are sure-fire attention getters. If you want to focus attention on a product, a service, a message, or a lesson, dramatize your story with a slide show. The new booklet, *Notes on Kodachrome Slide Sequences as Aids in Business and Education*, (S6), tells how to go about it. Write for your free copy.

We are also offering the free booklet, *Some Sources of 2 x 2-inch Color Slides*, (S2), which tells where you can obtain ready-made slides on a variety of subjects.



## The Whole Family Enjoys Kodak Flexichrome Process

THE Kodak Flexichrome Process quickly becomes a family matter in the homes of amateurs who take it up. It usually develops that the lady of the house has been harboring all these years a secret conviction that she can paint beautiful pictures. Only trouble is, she can't draw.

With the Flexichrome Process, of course, she doesn't have to draw. Drawing and shading are taken care of photographically, by the man of the house. (We are arbitrarily speaking of the man as the photographer of the family; in some families, of course, the roles are reversed.)

Start with any good black-and-white negative. Fairly flat lighting in the scene is best. It can be an original negative, or one made from a color transparency—even a 2 x 2-inch slide.

**Practice Does It:** Follow the Flexichrome Print-making instructions carefully—a complete booklet comes with each set of colors. From there on, it's a matter of practice combined with good color sense in applying the colors. Most women have a natural flair for combining colors. Following the easily-understood, color-illustrated manual, with a few assists from the photographer member of the team, it's not long before the little lady masters the technique. True, some folks take a little longer than others, and it *does* require a certain amount of practice and patience to learn all the tricks, but the time spent pays off handsomely.

Well executed Kodak Flexichrome Prints rival even top-quality Kodak

Dye Transfer Prints in their striking beauty. And you needn't bother with separation negatives, densitometers, exact temperatures, etc. What's more, you can change colors at will wherever it seems desirable. Mistakes in coloring are not serious. If you are not satisfied with the colors, the whole print or any part of it can be restored to its original uncolored condition, and the coloring can be started all over again.

For your first effort, a portrait is a good subject to work on. Chances are, you know the subject intimately and can readily judge the accuracy of the coloring. An uncolored Flexichrome Print portrait is provided with each set of Flexichrome Colors. Color it for practice before tackling your own prints.

**Color-Guide Transparency:** If necessary, you can have your subject "sit" for the coloring, but it's much easier on all concerned if you use a color transparency as a guide. Many Kodak Flexichrome Prints are made from black-and-white negatives which were, in turn, made from original color transparencies.

An even better procedure is to make two camera exposures of each subject. First make an exposure on Kodachrome or Ektachrome Film, using the recommended lighting. Then, without changing either the lighting or the pose, make a second exposure on black-and-white film. Use the color transparency as a reference while coloring the print, which is made from the black-and-white negative.

If your family has not experienced

*(Continued on p. 12)*

## Make Prints Away From Home; Travelers Use Velite Paper

KODAK Velite Paper is making it possible for a lot of photographers to continue their picture *making* right along with their picture *taking* when summer activities lure them away from home and darkroom.

Velite Paper can be handled and processed with the ordinary room lights left on, or in any subdued illumination. Lacking electricity for the print exposure by photoflood lamp, a brief exposure to daylight will do. At camp, "on the road," or wherever you may be, you can print and process your pictures on the spot.

Don't get the idea, however, that Velite Paper is for emergencies only. It is an excellent contact printing paper to use at any time for making high quality, glossy prints. Its extremely long tonal scale brings out subtle shadow detail that would be lost on many ordinary papers.

Because you can leave the room lights on, it is easy, even if you are a beginner, to judge your Velite prints as they are developed.

Although supplied in one grade only, Velite Paper gives good results with negatives which would ordinarily require a grade number from 1 to 3.

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## Flexichrome *(Continued from p. 11)*

the fun of making full-color prints from black-and-white negatives with the Kodak Flexichrome Process, see your Kodak dealer about getting the necessary materials. The process does not require any unusual darkroom equipment.

## Kodak Highlight Masking Film Used For Greeting-Card Masks

KODAK Highlight Masking Film works fine for making photographic greeting card masks. Although designed for use in masking transparencies from which color prints are to be made, Highlight Masking Film is very similar to Kodalith Ortho Film, Type 2. The latter is a high-contrast material used by many commercial producers of greeting card masks, as well as by the graphic arts industry.

The average amateur will prefer Kodak Highlight Masking Film for this work because it is supplied in convenient, 10-sheet packages. Standard sheet-film sizes from 2½ x 3¼ inches to 11 x 14 inches are available. Highlight Masking Film is generally available through regular Kodak dealers who carry amateur supplies. **Exposure:** With tungsten illumination, Kodak Highlight Masking Film has an exposure index of 2. As with all high-contrast films, the exposure is quite critical, and a few test exposures may be needed to determine the proper exposure for a given setup. As long as the setup remains unchanged, this exposure can be used for copying all similar originals. Don't forget to allow for the effect of differences in magnification on *f*-number. The Effective Aperture Kodaguide is handy for such calculations.

Tray development time at 68 degrees F. for Kodak Highlight Masking Film is 4 minutes in Kodak Highlight Mask Developer. Use a Kodak Safelight Filter, Wratten Series 1A (light red) in a suitable safelight lamp with a recommended bulb at not less than three feet.



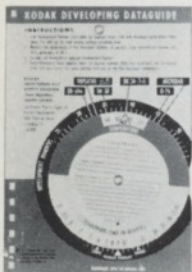
## Kodalk Balanced Alkali Speeds Washing Time

ONE of the admittedly less fascinating aspects of doing your own dark-room work is the delay that occurs at the end of an evening's session while you wait for your prints to wash. Frequently, you may be tempted to cut short the washing time. But inadequate washing can cause staining or fading of the prints. Here's a better solution to the problem; it's used by many commercial studios and photo finishers:

The washing time can be reduced as much as 50 per cent by treating the prints in an alkaline solution after fixation in an acid-hardening fixing bath and before washing. Tray washing of several prints together may be done with more assurance that the prints will stand up well, and if some alkali remains permanently in the print, it tends to stabilize the image or prevent its fading in the presence of hypo. For extreme permanency of the image, Hypo Eliminator HE-1 is recommended.

Of the various available alkalies, Kodalk Balanced Alkali is very satisfactory. It is odorless and, unlike carbonate, does not evolve gas bubbles in the presence of an acid fixing bath. For best results, after fixing rinse the prints for a few seconds in water and then place in a 2 per cent solution of Kodalk and agitate for about 2 minutes. Separate the prints frequently to insure access of the solution to both paper base and emulsion. Then wash in the normal manner for half the usual time and dry. Since the emulsion may be softened somewhat by the Kodalk treatment, care must be exercised in using commercial dryers to avoid unferrotyped spots or belt impressions.

The Kodalk bath should be discarded after treating one hundred 8 x 10-inch sheets of double-weight paper per gallon or 150 sheets of single-weight paper per gallon.



### NEW—KODAK DEVELOPING DATAGUIDE

THE Kodak Developing Dataguide is an easy-to-use dial calculator that gives the correct developing times for various combinations of 29 Kodak films and plates and 14 developers. Within the permissible range of solution temperatures, it shows at a glance the correct developing time at each temperature for the desired degree of contrast. On the back you'll find information on replenishment and

storage of solutions, and on agitation during development. The Dataguide measures  $5\frac{3}{4} \times 8\frac{1}{2}$  inches and is punched for insertion in the *Kodak Photographic Notebook* or for hanging on the wall. Price: 50 cents.

## Revised Printings of Kodak Data Books On Sale

### *Infrared and Ultraviolet Photography*

THE Kodak Data Book, *Infrared and Ultraviolet Photography*, has been reprinted with some changes, mainly in the Data Sheets. The book serves as a practical introduction to the fascinating business of taking pictures by means of these invisible rays. Some infrared applications are: long-distance photography, medical photography, "black-out" photography, document examination, and a host of scientific and industrial problems. Ultraviolet photography is also used in some of the above fields, especially for making records of fluorescent objects. Punched to fit the *Kodak Photographic Notebook*. Price: 25 cents.

### *Slides*

A revised printing of the Kodak Data Book, *Slides*, is now on sale at Kodak dealers. A small section on planning slide sequences has been added. The section on making Kodachrome chart or graph slides has been expanded, and the section on making a slide presentation has been greatly enlarged and brought up to date. Several new illustrations have been added. For the latest information on making and showing slides, you should have this Data Book. It's punched to fit the *Kodak Photographic Notebook*. Price: 35 cents, at Kodak dealers.

### **NEW BOOKLET FOR SNOWTIME SNAPSHOOTERS**

KODAK's new booklet, *Wintertime Picture Taking*, covers just about every contingency except the hazard of winding up head first in a snowdrift. *Wintertime Picture Taking* tells how to take sparkling snow pictures—still or movies, black-and-white or color. It tells how to protect yourself and your equipment, too. With full-color covers, this booklet replaces the free article formerly offered under the same name. Punched to fit the *Kodak Photographic Notebook*. Price: 25 cents.

### **Kodak Ektalite Field Lens For Kodak Reflex I Cameras**

OWNERS of the original model of the Kodak Reflex Camera can now have their cameras equipped with the new Kodak Ektalite Field Lens. This unique, flat lens—standard on Kodak Reflex II Cameras—fits under the ground-glass focusing screen and boosts over-all image brightness 250 per cent. When we install the Ektalite Field Lens, we also install a new name plate engraved with the words, "Kodak Reflex IA Camera." That is your assurance that your camera has a genuine Kodak Ektalite Field Lens. The charge for this modification is \$12.50. The service is available only through Kodak dealers.



## Photographer Describes His Notebook-Index System

WHEN Robert M. Olsen, of Pomona College, California, wants photographic data, he wants it *now*. Mr. Olsen owns five *Kodak Photographic Notebooks* in which he keeps articles and other information supplementing that given in his *Kodak Reference Handbook*. So that he can refer instantly to any data in his collection, he has worked out a card-index system. He describes it as follows:

Each of the *Notebooks* is numbered at the top of the backbone with a golden-colored decalcomania, which is about  $\frac{1}{8}$  inch high. This is neat, and has the advantage of being the same color as the printing on the backbone. The albumin coating of the decalcomania is sufficient to hold it temporarily to the wrinkled surface of the cover material. To make the installation permanent, the decalcomania is covered with a thin layer of clear lacquer. This holds the edges firmly.

I indexed the material, giving the *Notebook* number, division sheet, and page, and also a short description of the topic. The indexing was in as great or little detail as I felt necessary to my needs. There is a tremendous advantage in being able to have cross-references and one listing of all material pertaining to one subject. It has greatly simplified the troublesome task of sorting through several hundred pages of material to find one bit of information.

The *Notebook* is designed so that each owner can set up the indexing system that best suits his individual needs. Less elaborate systems than Mr. Olsen's have been worked out by other *Notebook* users to suit their particular interests. For example, the five separator tabs could be labelled

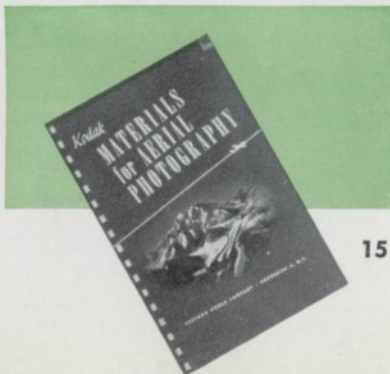
(1) Picture-Taking Technique, (2) Sensitized Materials and Chemicals, (3) Equipment and Accessories, (4) Darkroom Technique, and (5) Miscellaneous. Devoting an entire *Notebook* to a particular application or field of use permits detailed classification.

### **New Data Book, Kodak Materials For Aerial Photography, On Sale**

*Kodak Materials for Aerial Photography* was written to serve commercial, aerial-survey, and other photographers who use professional-type aerial cameras. It gives complete exposure and processing data on Kodak Aero-graphic Films. It includes information on Kodak Wratten Filters for aerial photography, and on sensitized materials for laboratory use.

A wartime version of this book stressed military applications of aerial photography; the new edition is written to serve the civilian user as well. The taking of oblique aerial photographs for commercial use is discussed. Several illustrations of representative commercial aerial photographs are included.

*Kodak Materials for Aerial Photography* contains 32 pages, and is punched to fit the *Kodak Photographic Notebook*. It is on sale at Kodak dealers for 50 cents.



## Free Literature on Special Photographic Subjects

This list of free literature supplements the list which is included in the *Kodak Reference Handbook* and the *Kodak Photographic Notebook*. This literature will be sent on request. You are invited to ask for articles in which you are particularly interested.

### New Articles:

C12—KODAK NOTES ON FLOWER PICTURES IN COLOR (8 pages)

D30—KODAK PORTRA LENS DATA FOR MOVIE CAMERAS (4 pages)

### Articles Announced Since Winter, 1949 Issue

A19—LENS AND SHUTTER DATA:

SCHNEIDER XENAR LENS, 50mm  $f/3.5$  (AS USED ON THE KODAK RETINA I CAMERA)

C36—NOTES FOR THE PHOTO TRAVELER (12 pages)

E23—FILTER DATA FOR KODAK COLOR FILMS (8 pages)

S2—SOME SOURCES OF 2 x 2-INCH COLOR SLIDES (6 pages)

S6—KODACHROME SLIDES AS AIDS IN BUSINESS AND EDUCATION (8 pages)

### Information About Kodak Products:

A14—NEWEST ADDITIONS TO A DISTINGUISHED LINE OF FINE LENSES . . . KODAK EKTAR LENSES  $f/4.5$  (6 in.,  $7\frac{1}{2}$  in., 12 in.)

### IS YOUR KODAK REFERENCE HANDBOOK UP TO DATE?

The most recently published *Kodak Reference Handbooks* include the following editions of the various sections: *Lenses* — Third Edition, 1948; *Films* — Fourth Edition, 1947; *Filters* — Copyright 1944 (no edition designation); *Color Films* — Fourth Edition, 1948; *Papers* — Fourth Edition, 1947; *Processing and Formulas* — Fourth Edition, 1947; *Copying* — Fourth Edition, 1947. Some sections (and the corresponding Kodak Data Books) have later printing dates — for example, "Fourth Edition, 1947; First 1949 Printing." Such printings are not major revisions, although they may differ slightly from previous printings. You can bring your *Handbook* up to date by replacing outdated sections with the latest editions of Kodak Data Books on sale at Kodak dealers.

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